

In re the application of: NICHOLAS LONGO

Title: INTERACTIVE PERFORMANCE INTERFACE FOR ELECTRONIC  
SOUND DEVICE

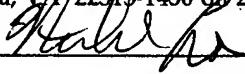
Filed: 26 November 2003



10/723,889

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Signed: 

Nicholas Longo

**Information Disclosure Statement by Applicant**

Attached are completed copies of forms listing these references, and copies of pertinent parts of the references cited thereon. Following are comments on these references pursuant to Rule 98:

- 1.) Kondo 6,407,326 shows a piano style keyboard controller that generates separate release data and damping data.
- 2.) Lindemann 6,316,710 discloses sequencing audio segments in response to user actions to create musical phrases.
- 3.) Longo RE37,654 discloses methods of generating synthesized control data responsive to user activated control devices.
- 4.) Kay 6,087,578 shows methods of generating pitch bend effects.
- 5.) Smith et al 6,018,118 show methods of mapping sensor signals into control signals.
- 6.) Ishibashi 5,922,982 shows a guitar synthesizer that outputs differences in the detected pitch of a vibrating string as pitch bend data, instead of as note-on data, when a hold mode is activated by a pedal.

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- 7.) Fay et al 5,827,989 show methods of representing curve events as discrete MIDI events.
- 8.) Vandervoort 5,726,374 discloses strumming selected notes in response to operation of a triggering device.
- 9.) Vandervoort 5,648,630 shows performance modes termed sustain and repetition modes, preferably for a Janko keyboard.
- 10.) Hagino 5,610,353 shows use of separator audio data for legato and non-legato performance, as determined by a fingered legato scheme known in the art.
- 11.) Hagino 5,260,570 discloses controlling envelope data using touch data.
- 12.) Okamoto et al 5,247,131 shows performance modes determined by position of operation of a stylus device for simulating a rubbed string instrument.
- 13.) Usa et al 5,241,126 discloses generating glissando and portamento effects using a performance operator and conversion characteristics.
- 14.) Kato 5,216,189 discloses means of slurring notes using preset control curves.
- 15.) Tozuka et al 5,160,799 shows a means for imparting pitch bend effects on two tones independently using one pitch wheel control device.
- 16.) Katoh et al. 4,726,276 shows a means of imparting a slur effect that includes using tones on two channels
- 17.) Tomisawa et al 4,524,668 shows a circuit to modify control envelopes to impart a slur effect responsive to depressed keys.
- 18.) Deutsch 4,332,183 shows a circuit to impart a slur effect to successive notes responsive to note interonset times.
- 19.) Jensen et al 4,211,141 shows a circuit to provide performance functions analogous to a piano sustain pedal.

- 20.) Wanderley et al describes a system that sequences audio signals in response to user actions.
- 21.) Yamaha specifies a wind controller that includes selection and activation of notes.
- 22.) Wright, Wessel and Freed describe the use of a digitizing tablet as a control device.
- 23.) Goudeseune discusses controller theory and prior art.
- 24.) Mulder describes Virtual Musical Instrument design including physical models controlled by position and orientation data from a data glove.
- 25.) Hunt, Wanderley and Kirk discuss strategies for mapping control data to sound synthesis parameters.
- 26.) Orio, Schnell and Wanderley discuss application of Human Computer Interaction theory to new interfaces for musical expression.
- 27.) Paradiso discloses an Auto Bend and Auto Trill function triggered by release of all notes.
- 28.) Rovan et al discuss one to one, divergent and convergent mapping of control data to sound parameters.
- 29.) Janosy et al discuss an intelligent control interface for a physical model of an acoustic guitar.
- 30.) Anderson and Hearn discuss "hyper instrument" performance interfaces.
- 31.) Desain and Honing discuss algorithmic representations of musical gestures.
- 32.) Cook discusses modeling physical limitations of a musician-user as well as a musical instrument physical model.

None of the cited references disclose a performance interface that enables phrase synthesis via interactive control envelopes, implemented using a hierarchical arrangement of conditional latches. Many decry the need for greater interactivity, expression and flexibility of control. But though these references include the most learned discussions of current developments in gestural research, as well as both the historical and the most relevant patents, none suggests how such a performance interface could be implemented.

Very respectfully,



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## **INFORMATION DISCLOSURE STATEMENT BY APPLICANT**

(use as many sheets as necessary)

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**Complete if Known**

Application Number	11/12612003
Filing Date	11/26/2003
First Named Inventor	Nicola Longo
Group Art Unit	
Examiner Name	Fletcher
Attorney Docket Number	

## U.S. PATENT DOCUMENTS

Examiner Initials*	Cite No. <sup>1</sup>	U.S. Patent Document		Name of Patentee or Applicant of Cited Document	Date of Publication of Cited Document MM-DD-YYYY	Pages, Columns, Lines, Where Relevant Passages or Relevant Figures Appear
		Number	Kind Code <sup>2</sup> (if known)			
	1	6,407,326		Kondo	6/18/02	
	2	6,316,710		Lindenmann	11/13/01	
	3	RE 37654F		Longo	4/16/02	
	4	6,087,579		ICAI	7/11/00	
	5	6,018,118		Smith et al	1/25/00	
	6	5,922,982		Lehibusch	7/13/99	
	7	5,827,989		Fay et al	10/27/98	
	8	5,726,374		Van der Voort	3/10/98	
	9	5,648,630		Van der Voort	2/15/97	
	10	5,610,353		Hagins	3/11/97	
	11	5,240,570		Hayashi et al	11/9/93	
	12	5,247,131		Decanato	6/30/93	
	13	5,241,126		Ura et al	6/30/93	
	14	5,216,189		Kato	6/11/93	
	15	5,160,799		Cozuka et al	11/3/92	
	16	5,120,276		Katoh et al	3/10/92	
	17	4,524,668		Tomisaga et al	4/25/85	
	18	4,332,183		Deutsch	4/11/82	
	19	4,211,141		Jensen et al	7/8/80	

## FOREIGN PATENT DOCUMENTS

<b>Examiner Signature</b>		<b>Date Considered</b>
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**\*EXAMINER:** Initial if reference considered, whether or not citation is in conformance with MPEP 609. Draw line through citation if not in conformance and not considered. Include copy of this form with next communication to applicant.

<sup>1</sup> Unique citation designation number. <sup>2</sup>See attached Kinds of U.S. Patent Documents. <sup>3</sup>Enter Office that issued the document, by the two-letter code (WIPO Standard ST.3). <sup>4</sup>For Japanese patent documents, the indication of the year of the reign of the Emperor must precede the serial number of the patent document. <sup>5</sup>Kind of document by the appropriate symbols as indicated on the document under WIPO Standard ST. 16 if possible. <sup>6</sup>Applicant is to place a check mark here if English language Translation is attached.

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**INFORMATION DISCLOSURE  
STATEMENT BY APPLICANT**  
**Sheet 2 of 3**

In re the application of: **NICHOLAS LONGO**  
Filed: **November 26, 2003,**

<u>Examiner Initials</u>	<u>Cite No</u>	<u>Name of Author, Title, Publication, Date</u>
	20	MARCELO M. WANDERLY, NORBERT SCHNELL, JOSEPH ROVAN, <u>ESCHER - Modeling and Performing Composed Instruments in real-time Proceedings of the 1998 IEEE International Conference on Systems, Man and Cybernetics (SMC'98), pp 1080-1084, 1998</u>
	21	<u>YAMAHA CORPORATION OF AMERICA, WX7 Wind Controller Manual</u>
	22	MATHEW WRIGHT, DAVID WESSEL, ADRIAN FREED, <u>New Musical Control Structures from Standard Gestural Controllers, Proceedings of the International Computer Music Conference, 1997</u>
	23	CAMILLE GOUDESEUNE, <u>Composing with Parameters for Synthetic Instruments, PhD Thesis, University of Illinois at Urbana-Champaign, 2001</u>
	24	ALEX G.E. MULDER, <u>PhD thesis, Simon Fraser University, Burnaby BC, Canada, 1998</u>
	25	ANDY HUNT, MARCELO M. WANDERLY, ROSS KIRK, <u>Towards a Model for Instrumental Mapping in Expert Musical Interaction, Proceedings of the International Computer Music Conference, 2000.</u>
	26	NICOLA ORIO, NORBERT SCHNELL, MARCELO M. WANDERLEY, <u>Input Devices for Musical Expression, Borrowing Tools from HCI, NIME Conference, Seattle WA, April 2001</u>
	27	JOSEPH PARADISO, <u>Oberheim 4 Voice MIDI Interface User's Manual, 1991</u>
	28	JOSEPH BUTCH ROVAN, MARCELO M. WANDERLEY, SHLOMO DUBNOV and PHILIPPE DEPALLE, <u>Instrumental Gestural Mapping Strategies as Expressivity Determinants in Computer Music Performance, Proceedings of the AIMI International Workshop, A. Camurri, ed. Genoa: Associazione di Informatica Musicale Italiana, October 3-4, 1997, pp. 68-73</u>
	29	ZOLTAN JANOSY, MATTI KARJALAINEN, VESA VALIMAKI, <u>Intelligent Synthesis Control with Applications to a Physical Model of the Acoustic Guitar, Proceedings of the International Computer Music Conference 1994</u>

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Signature \_\_\_\_\_ Considered \_\_\_\_\_

**INFORMATION DISCLOSURE  
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**Sheet 3 of 3**

In re the application of:

**NICHOLAS LONGO**

Filed:

**November 26, 2003**

Examiner Initials	Cite No	Name of Author, Title, Publication, Date
	30	<u>TIM ANDERSON, DEBBIE HORN, Using Hyper-Instruments for the re-distribution of the performance control interface, Proceedings fo the Interantional Computer Music Conference, 1994.</u>
	31	<u>PETER DESAIN and HENKJAN HONING, Towards Algorithmic Descriptions of Continuous Modulations of Musical Parameters, Proceedings of the International Music Conference, 1995</u>
	32	<u>PERRY R. COOK, A Hierarchical System for Controlling Synthesis by Physical Modeling, Proceedings of the International Computer Music Conference, 1995</u>

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Examiner \_\_\_\_\_ Date \_\_\_\_\_  
Signature \_\_\_\_\_ Considered \_\_\_\_\_